

IN THE WORLD OF THE CINEMA

NERVOUSNESS on account of the shock received when her son, Jack, left to join the aviation service of the country is given as the reason for the vocal affection that has attacked Mrs. Charlotte Pickford, mother of Mary Pickford. On the night following Jack's leaving Mrs. Pickford lost her power of speech completely, and it is understood that only rest and freedom from excitement will hasten its restoration. Her illness may affect her plans to accompany Mary on her cross-country tour for the Liberty Loan.



Elsie Ferguson in a scene from "The Life."

The surest sign of a man's mental disorganization, psychologists tell us, is found when he indulges in magnificent disorganization. Nero had his hanging gardens, Louis XVI. had his Versailles with its love courts, and countless other rulers and men of power have had their pavilions, their pleasure palaces and their retreats, secret and otherwise.

Decadent modern millionaires have their "studios" and mountain lodges, concealed until some tragedy reveals their existence. The public, in view of this it is only natural that the authors of "Blue Blood," a Select drama starring Howard Hickman, should have devised a like form of indulgence for the principal character in their play. He is Spencer Wellington, the last of a long line of supposedly aristocratic men of power, who marries a girl of fortune without telling her of the taint of madness in his blood.

In a secluded part of his estate there is erected a building of marble and gilt. Inside all the luxury of the Orient is recreated for the jaded young man, including a veritable harem of girls. The end of his orgies occurs in a mad revel, the like of which is never seen in public, preceding the death of the pitiable wreck of manhood. Wellington's folly is said to have been inspired by the life of a California prodigal whose exploits are known everywhere.

Billy West, the featured comedian of the King-Bee Film Corporation, according to Ed Rosenbaum, Jr., the press agent, has "been approached" by a promoter "who claims" to represent English film producers with an offer of not less than \$50,000 a year. Mr. West, the press agent announces, declined the offer.

Billy West is the person whose pictures on the billboards and other places of public display deceive people into thinking he is Charlie Chaplin. His makeup, mustache, cane and all, look as if they had been done by Charlie Chaplin himself. It is only in Mr. West's acting and plays that the great difference between him and the original comedian can be detected. Now since Charlie Chaplin is known to receive such a large salary it is not surprising to find Billy West receiving offers that make good announcements for Mr. Rosenbaum.

CARTER WORKS HIS MAGIC.

The appearance of "Carter the Great," the magician, at the Belmont Theatre is the first time that a prestidigitator has played in New York, except in the variety, for six years. And it marks the use of the Belmont Theatre as a permanent home of magic in New York. The magician has never had a theatre devoted exclusively and continuously to conjuring. London has its home of magic in St. George's Hall in Oxford Circus, formerly located in Egyptian Hall. Paris has several times had a home given over exclusively to the art of legerdemain.

Unusual interest will be attached to the outcome of Carter's plans. If they are successful, other magicians will be invited to be guests of the theatre, playing special engagements. "Straight through the history we find the art of magic playing a part, frequently swinging the chain of human events one way or another. The Bible frequently refers to the magicians, wise men and sorcerers. The Book of Exodus, for instance, refers to the magicians of Egypt imitating certain miracles of Moses by their enchantments. The priests of Egypt, Greece and Rome resorted to magic. Their principal illusion was the throwing of spectral images upon the smoke of burning incense by means of concave metal mirrors. We find Hippolytus referring to this illusion, or rather delusion. Magic played its part in Persia, India, China and through the Far East.

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THE NEW CINEMAS.

Vivian Martin in a comedy drama called "Unclaimed Goods" will be the attraction at the Rialto Theatre this week. The story tells of a girl shipped by express to an uncle in a Western mining camp, and arriving there finds her uncle a prisoner of a gang of gamblers. The express agent has to hold her until the express charges are paid, and a romance is evolved. The Animated Magazine and other pictures complete the programme.

Elsie Ferguson will be the star at the Rivoli Theatre in a screen version of "The Life," adapted from Henry Arthur Jones's play. The fifth instalment of the Official Italian War Pictures and a Drew comedy also will be shown.

In celebration of the Strand Theatre's fourth anniversary a special gala programme will be given there this week, headed by Charlie Chaplin in "A Dog's Life" and Mae Marsh in "The Face in the Dark." The Topical Review will show United States soldiers at the front.

"Over the Top," with Sergeant Arthur Guy Empey, begins its third week at the Lyric Theatre to-day. "Big Bill" O'Hara, former Giant, and now a Lieutenant in the Canadian army, will deliver an address at the matinee to-day, and Dr. de Santo, an Italian journalist, will speak to-night.

"Hearts of the World," the big Griffith success, is turning away crowds from the Forty-fourth Street Theatre. "Let We Forget," with Rita Jolivet, survivor of the Lusitania, will be the attraction at Loew's New York Theatre and Roof Monday and Tuesday, with other features for the other days of the week.

exhibitions. The Oracle at Delphi was a shrewd playing upon human superstitions. The Egyptian Statue of Memnon, which uttered weird sounds at sunrise and sunset, was another adroitly contrived work of the priests, and in the Middle Ages we find Merlin, who was contemporary with the Saxon invasion of Britain in the latter part of the fifth century.

"The art of magic survived the barbarism and ignorance of the Dark Ages and reappeared in the so-called modern Italian school of Jonas, Andreotti and Antonio Carloti. Yet in good Queen Elizabeth's reign, conjurers were classed with ruffians, blasphemers, thieves, vagabonds, Jews, Turks, heretics, pagans and sorcerers.

"The real era of modern magic dates back to the beginning of the nineteenth century. J. E. Robert-Houdin attracted the attention of the world with his so-called fantastiques at his Temple of Magic in Paris in the '40s. Magic attained a remarkable popularity in England in the '60s, with the appearance of John Nevill Maskelyne, who achieved his first fame by inventing a wood cabinet in which persons disappeared and reappeared. Maskelyne, with a fellow magician named Cooke, opened London's home of magic in Egyptian Hall, originally in Oxford street. Ultimately it moved to St. George's Hall in Oxford Circus. Maskelyne and Cooke were succeeded as directors of the theatre of magic by Devant. Maskelyne's death occurred recently.

"A number of notable magicians appeared during the last decade. Bouter de Kolta was a London sensation at Egyptian Hall. In succession came such sleight of hand experts and conjurers as Hilt, John Henry Anderson, Heller, Hermann the Great and Keller.

"So I believe that we are due for a return of interest in honest legerdemain. Every great war of the world's history, too, has been followed by an unusual interest in magic, spiritualism and other so-called phenomena. War, with its grim toll of death, brings a trend toward the occult. All sorts of fantastic stories are told in Europe. Not the least of these is the one of the spirit of Joan of Arc rallying the retreating French in the early days of the war and leading them against the Germans. Throughout the Continent, for instance, spiritualism is arousing keen interest.

"It wouldn't be a bad idea to make magic a part of our military training," laughed Carter. "Magic is really a speedy dexterity in doing something quicker than the eye can see. We can make good use of that art in handling the Hun."

Carter was playing a special engagement in Liege when the Kaiser's war machine started to rip its way through Belgium. He barely escaped to Paris with his company, part of his equipment and his trained lion, then making his way to England. Carter has just returned from an eight year tour of the world, which included engagements at the Princes Theatre in Cairo, the Theatre Royal in Calcutta, Bandmann's Theatre in Bombay, the Public Theatre in Colombo, Jubilee Hall in Rangoon, the Public Hall in Ceylon, the Palace in Sydney, His Majesty's in Brisbane, the Palace in Melbourne, the Theatre Royal in Hobart, His Majesty's in Auckland, the Tivoli in Adelaide, the Wellington Opera House in Wellington, the Zorilla Theatre in Manila, the Theatre Royal in Hongkong, the Public Hall in Yokohama and the Lyceum in Shanghai.

ABOUT MABEL NORMAND.

Mabel Normand was born in Atlanta, Ga. Her parents opposed her desire for a career outside the home. They refused to aid her financially should she leave them. So Mabel plied and fretted and lost interest in life. Just then she received a small legacy from an uncle, a sea captain enriched by Oriental trade. With tears and smiles she bade her family au revoir.

In New York she set out to be an artist and rented a studio while she studied drawing. Soon her modest legacy was gone. Too proud to confess that she was not yet making her way, Mabel resolved to get a real job. Quite naturally she drifted into being an artist's model. She posed for illustrators and for painters, for advertisements.

How did she happen to get into motion pictures? By accident. In a wind storm she collided with a girl also blinded by the dust. Comparing notes, Mabel made known her wish for something better than advertising food products. The other girl offered to take her where she worked, a cinema studio hidden away in a side street. That was Mabel Normand's small beginning in a career which made her famous.

Her family has forgiven her, naturally. They declare she has not changed since the day she decided to make the world look at her. She is known all over the world wherever the screen is known.

THE first thing the "movie" novice does after he has stopped chuckling over the antics of the Katzenjammers and "Happy Hooligan" on the moving picture screen is to ask, "How is it done?" As perhaps you know, a reel of film is a strip of celluloid a thousand feet in length, bearing 16,000 little pictures, each in a given scene, showing the action advanced just a trifle beyond what it was in the preceding picture. Each is projected on the screen for one-sixteenth of a second, the series giving the impression to the mind of continuous motion. Real actors of course make the movements which register, but as drawn figures cannot move, there must be a succession of them, showing the movement in its various stages. Each separate action, when the "Kidd" place the tack on the chair, is portrayed in one but by perhaps a half dozen drawings, which when photographed, one after the other, constitute a series that will "project" as a continuous comedy.

For the usual half reel cartoon about three thousand drawings are required. The labor of making these would be enormous were it not for a device which lessens the labor at least 50 per cent. In a great many scenes of a cartoon only part of the figures are in motion. Head and arms may be in violent action, but the legs and body will be at rest. In the case of the background, to avoid drawing or even tracing these stationary parts, they are drawn on celluloid sheets and are placed in turn, while under the camera, on top of drawings made on cardboard which represent different positions of the members in action. For instance, No. 1 on celluloid represents that part of "Mamma" which does not move while she is closing her valise. Nos. 2 and 3 show her hands in two different positions. No. 2 is placed under No. 1 and photographed. It is removed and No. 3 takes its place. When the film is run off the second picture following immediately after the first, what one sees on the screen is "Mamma" closing her bag with her two plump hands.

The cartoon comedy is no longer a hazy affair, made up of a few grotesque figures performing meaningless actions with a jerkiness of motion distracting to the vision. It is taking on the dignity and the artistic quality of a legitimate comedy.

"Masks and Faces" will be released by the World Pictures Corporation May 6. Several of the best actors of the English speaking stage were chosen for the cast. George Bernard Shaw, Sir Arthur Pinero, Sir John Hare, representing a committee of the Academy of Dramatic Art of England, decided, in advising a distress growing out of the war, to produce a play on the screen that offered an opportunity to employ the largest number of stars.

way for the lease of a building to be converted into The Other Playhouse, which will be not only a theatre but an experimental playground for all the arts. In addition to plays, art exhibitions and recitals of new compositions will be given. It is announced; and there will be a poetry bookshop and a press from which to issue the plays, verse and music of the younger artists.

At the opening on Monday night one of Mr. Kreymborg's poem plays, "Masks and Faces," recently produced in the Community Theatre at Los Angeles and before the Art Guild in St. Louis, and another novelty in modern art form, "Jack's House," a "melodrama" in verse, pantomime and music, by Mr. Kreymborg and Julian Freedman, an American composer of marked individuality, will be performed in New York for the first time. Between the plays a series of "static dances" will be introduced by "Rihani," known in Paris as "the cubist dancer," to poems and music especially composed. The programme will close with a morality comedy, "Two Slatterns and a King," by a Frenchman, St. Vincent Milay, the poet and author of "Ite-nance."

The sets and costumes for the entire programme were designed by the futurist artists William and Marguerite Zorach. Mr. Zorach and Miss Milay will also act in the plays, and among other members of the company are Marjory Lacey, who was recently seen for the first time in New York as Kalia in George Cram Cook's Greek play, and Louie Eric, from the Court Theatre, London, and more recently of the Greenwich Village Theatre.

A second play will be produced in April, after which the company will tour the principal Western cities, opening its own house in the fall. Several of Mr. Kreymborg's "Plays for Poem-Mimes" have already been presented in Chicago, Milwaukee, Baltimore, Philadelphia, St. Louis, Los Angeles, San Francisco and elsewhere, and received with approval by a number of critics, some of whom say that he has really created a new dramatic form. They are in reality simply poems recited against a background of mimetic action, strengthening the impression on the contrary of the verse. The author describes them as poems to be read to the accompaniment of pantomime.

"At the ends of tables of contents, programmes and lists of 'those present,' after the names of the establishments have been listed, one always meets the words 'and others,' says an announcement issued by the new theatre. 'Somewhere among those 'others' are the representatives of the future; all the great ones of the present were at some time among the 'others,' and now, as always, hidden somewhere among the anonymous unknown are certainly great forces to come. The 'others' in their totality represent youth, potentially, the untried, the possibilities of the future."

It was in this spirit that the little free magazine called *Others* was brought into the world. It is no longer of this has grown the project, now about to be realized, of a theatre where the "others" can express themselves without compromise; and a house which will be a home for the more vital of the "others" in all the arts, a place where ideas will be organic synthesis of modern conceptions of art may be achieved through freedom, comparison, conflict, cooperation and interchange between artists in all fields.

"And yet many of the artists who have associated themselves with the group are by no means unknown; in the contrary, some of them have already received a considerable degree of critical recognition. They are not among the dilettantes or the disappointed who seek novelty for novelty's sake; they are not of those whose advocacy of new forms against old conventions becomes fanaticism in a search for more notoriety. They are simply a group of young moderns who take art seriously, have definite aims and place intellectual integrity and artistic sincerity above immediate success or financial returns secured by compromise with the backward elements of public taste."

A MAKE BELIEVE MOTHER.

She Declines to Grow Up, What-ever Happens.

Louise Galloway cannot make her youth behave. That she has been five times a play mother to an aggregation of seven stage children makes not the slightest bit of difference, although, goodness knows, some of them have been trying enough to bring the wrinkles to any woman! But she has had no effect on the round, soft contour of Miss Galloway's face nor have they succeeded in lessening her joyous effervescence. She makes no secret of her achievement.

THE SPIEGEL REVIEW.

Week 22: BILLY, LILLIAN, WATSON, NOW.

JOSEPH E. LILLIAN HOWARD IN SHAW.

Medical World Review. New Songs. "SOMEWHERE IN FRANCE."

NINA PAYNE.

"Circus Day in Toyland." Adair & Adair. JIMMY RUBY. NORTON HUSSEY & CO. & LEE. Sammy.

cently staged "Chu Chin Chow" in New York, played *Scupper*; Viola Tree, who was last seen in America in support of her father, Sir Herbert Tree; Stella Campbell, the daughter of Mrs. Patrick Campbell; Gertrude Elliott, the wife of Forbes-Robertson and sister of Maxine Elliott, were cast as member of Rich's company.

"OTHER PLAYERS" NEXT.

The latest movement to found a "little theatre" of its own is that of the "Versa Librarians," represented by The Other Players, under the direction of Alfred Kreymborg and Julian Freedman.

"The old expressions are with us always. And there are always others."

It is the motto of the new free theatre, which will give its combination of plays, poems, music and dances.

Meanwhile negotiations are under



Mae Marsh in a scene from "The Face in the Dark."

way for the lease of a building to be converted into The Other Playhouse, which will be not only a theatre but an experimental playground for all the arts. In addition to plays, art exhibitions and recitals of new compositions will be given. It is announced; and there will be a poetry bookshop and a press from which to issue the plays, verse and music of the younger artists.

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my stage characterizations. I have invariably felt more like a pal to the children I have mothered in plays," she went on to explain.

"Looking back over the aggregation and remembering the children with whom some of them had to contend, I admit they are enough to make the average woman grow up, especially Myrtle Davis, the latest acquisition to my gallery of stage children. Nevertheless, I can't grow old. Sometimes I've really tried," declared Miss Galloway.

"There was that time in Philadelphia, for instance," she went on. "I was going from my hotel to the theatre one wonderfully beautiful night when suddenly I found myself stopping along the street like any child. I was frankly shocked at myself. Stopping short, I gave myself a stern rebuke.

"Can't you stop being a Betty Bounce and act like a regular woman?" I demanded of myself.

"Then it all seemed absurd—the idea that just because I was no longer playing ingenue roles I should suppress all my natural exuberance—walk out of the sunlight of April into the shadows of November. Since then I've stopped trying. When I want to skip I skip or do whatever else that is the natural expression of my happiness."

In "Folly With a Past" she's an adorable little lady mothering a young daughter whose chief passion in life is reforming people, snatching them from alcoholic ruin. Certainly Myrtle didn't inherit her tastes from the maternal side of the house, for one could not conceive two more dissimilar folk than Myrtle Davis and the cuddly little mother of her, whom Miss Galloway makes doubly delightful by the injection into the role of that spritlike youthfulness that seems eternally woven into the warp and woof of her

Cheer Up.

AT THE HIPPODROME.

Management CHARLES DILLINGHAM. The World's Biggest Show at the Lowest Prices. Staged by R.H. Burnside.

MATINEE DAILY.

ARMY AND NAVY NIGHT. Staged by R.H. Burnside.

TO-NIGHT.

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PUNCH & JUDY THEATRE.

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THEATRE THAT THRILLS EVERY WOMAN!

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CASINO.

Benefit. FATHERLESS CHILDREN OF FRANCE. Jewell Day Nursery, New York City.

PRIZMA, Inc.

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LOEW'S NEW YORK THEATRE.

Cont. 11 A. M. to 11 P. M. Roof to 11 P. M. E. J. Bushman. "With Sentiment and Dispatch." Loew's American Roof 42d St. W. of W. 4th St. BEGINNING TO-MORROW MON. P. M. WILLIAM L. LORRAINE. "The Last Night NEW DOCTOR." PARSONS & Reserved IRWIN & 7 OTHER BIG ACTS. 25, 35, 50.

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A Brilliant Burlesque Revue Full of Good Comedy, Excellent Singing and a New Full of Comedy. Why Not? Wellington Theatre. Night. Direction George Hottel. TODAY 2-BIG CONCERTS-2 10-Feature Vaudeville Surprises-10

MAJESTIC.

MATINEES Wed. & Sat. Week Starting To-morrow Night. SPECIAL STAR ENGAGEMENT. Jack Norworth's Chummy Musical Revue. HARRY WATSON, JR. LILLIAN LORRAINE. and other noted comedians. A Real Revue At Last. Exciting. Enchanting. Week of April 22, THE GRIPSY TRAIL.

ODDS AND ENDS OF 1917.

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Mat. Daily at 2:30, 50c, 75c. 2,000 CHICK SEATS, 50c. Except Sat. and Holidays.

B-F-KEITH'S PALACE
BROADWAY AND 47TH STREET

EVERY NIGHT
25, 50, 75c, \$1.00, \$1.50. 1,000 ORCH. SEATS, \$1.00. Except Sat. and Holidays.

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An Allegorical Sketch where, in our President sees the spirit of GEORGE LINCOLN in the spirit of the people.

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RAY, GORDON and WILLIAM Dooley in "The Health Hunters."

THEODORE KOSLOFF
Premier Danseur of the Imperial Theatres of Moscow and Petrograd, in an entirely new Programme of Russian Dance Creations and His Imperial Russian Ballet.

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CLARK & VERDI
Italian Comedians.

FINK'S MULES
VIVIAN HOLT & ROSEDALE
in a Superb Concert Programme.

WILBUR MACK and NELLA WALKER
in "A PAIR OF TICKETS."

AMUSEMENTS.

COMMENCING TO-DAY
Jesse L. Lasky Presents
VIVIAN MARTIN
in "UNCLAIMED GOODS."
(A Paramount Picture)

RIALTO ORCHESTRA
HUGO RIENSENFIELD and Nat. W. Finton conducting.

GREEK EVANS
(Baritone)

GLORIA GALE
(Soprano)

BRUCE SCENIC
ANIMATED MAGAZINE
RIALTO CHORUS

Doors Open To-day 1 P. M.
First De Luxe Performance 2:15.

COMMENCING TO-DAY
Ad-Ida Zukor Presents
ELSIE FERGUSON
in "THE LIFE"
(An Arcturion Picture)

RIVOLI ORCHESTRA
HUGO RIENSENFIELD and Erno Hare conducting.

PATROLLING THE SNOW-CLAD ALPS
(Official Italian War Picture)

JEANNE GORDON RIALTO MALE
(Contralto)

DREW COMEDY
ANIMATED PICTORIAL

Doors Open To-day 1 P. M.
First De Luxe Performance 2:15.

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The Most Unique Production of the Year—The Play That Will Be Seen Behind the Fighting Lines in France.

YOU KNOW ME, AL!

A Three-Act Musical Farce Played by 50 Soldiers Selected from 25,000 Men of the 27th Division, U. S. Army.

"THE NEW YORK DIVISION."
ENTIRE CAST COMPOSED OF ACTORS NOW IN THE SERVICE.
ORCHESTRA OF 45 PIECES.

LAST WEEK
For a Full 10 Days—13 Performances.
SEATS 50c. To \$2.
Proceeds exclusively to purchase portable theatre costumes and equipment to be used behind the lines in France.

"FIRST SHOW ON BROADWAY."

STRAND ANNIVERSARY WEEK
THEATRE BROADWAY at 47TH STREET HAROLD EDEL EXCLUSIVELY ALL THIS WEEK

CHARLIE CHAPLIN

IN THE FIRST OF HIS MILLION DOLLAR COMEDY SERIES "A DOG'S LIFE"

GOLDWYN Presents the WINSTOME

MAE MARSH in "THE FACE IN THE DARK"

DOROTHY NORTH (Soprano) ROSA LIND & GIOVANNI CAMMELO (Duet from "MADAME BUTTERFLY") REVIEW Educational

STRAND SYMPHONY ORCHESTRA
ONCE AGAIN CONDUCTED BY CARL FROEDER. Rendering "THE ROMANIAN POEM." Special Music & Electrical Effects.

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GARDEN

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